

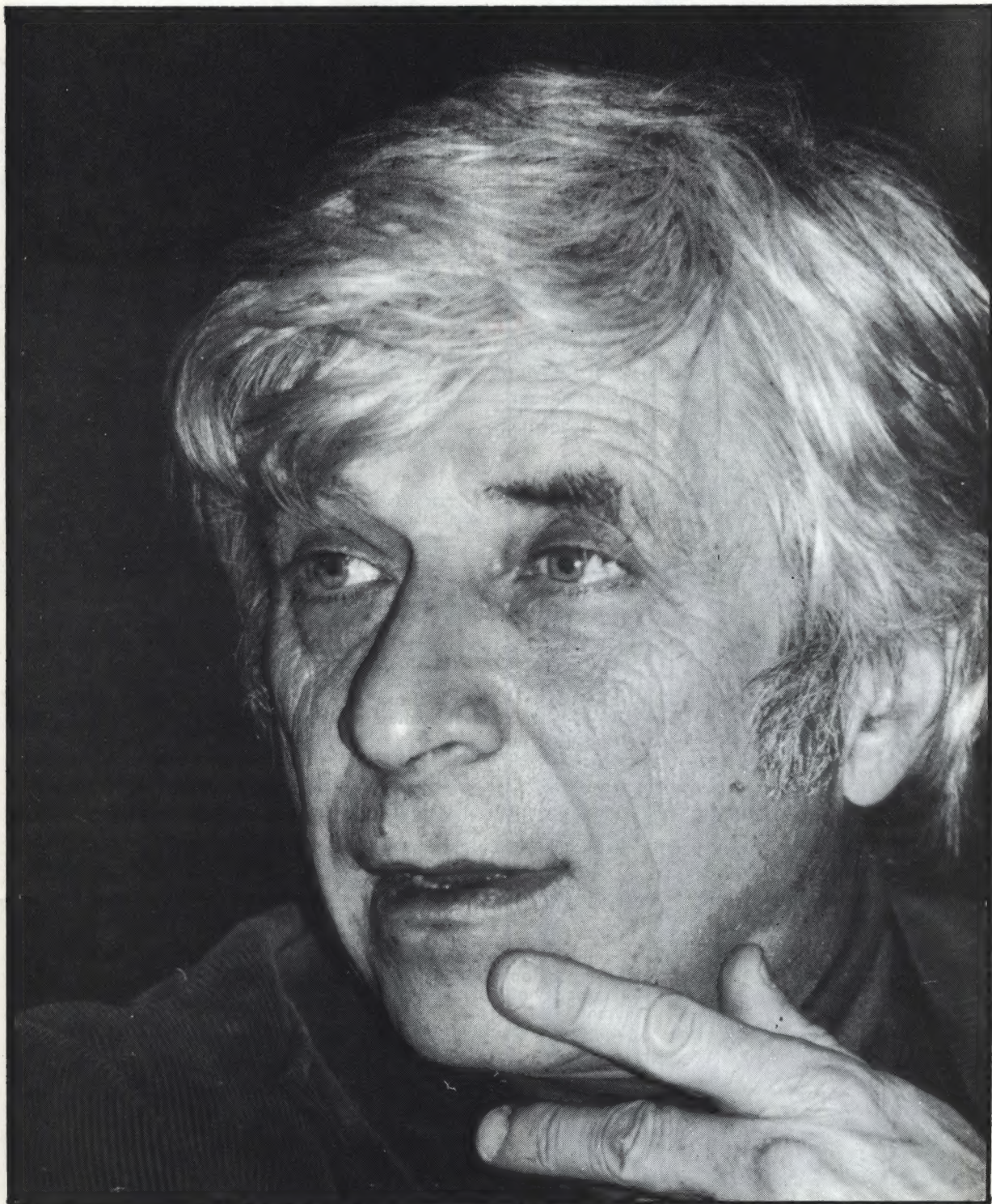
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March 1986

# SOUNDTRACK!

THE COLLECTOR'S QUARTERLY



ELMER BERNSTEIN



# ***SOUNDTRACK!***

*The Collector's Quarterly*

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# AN INTERVIEW WITH ELMER BERNSTEIN

by Udo Heimansberg

ELMER BERNSTEIN was in Munich to record the score for *SPIES LIKE US*, and when the recording sessions were finished I pounced on him for a short interview:

**Udo Heimansberg:** Why didn't you go on with your Film Music Collection?

**Elmer Bernstein:** Well, the thing with the Film Music Collection was that it was getting to be a very expensive hobby. We couldn't sell enough records to cover the costs. I tried to interest big record companies in it, but they couldn't be bothered. Now we are reviving the FMC with Varèse Sarabande and I've already done three albums for them: the original music from *TRUE GRIT* and *THE COMANCHEROS*, the score from *THE BLACK CAULDRON* and the third LP will be the music from a picture I did here in West-Germany, *MARIE WARD*.

**UH:** I think there's a better market for such albums than ten or twelve years ago... There are more collectors now, there's Spellbound magazine in West-Germany, there's Soundtrack! in Belgium with nearly 1,900 readers...

**EB:** There should be. My theory always was that there are many, many people who are interested in film music soundtracks, if they can only find them at their local record store. In any case, we're going to reissue some albums from my FMC.

**UH:** Why was the music from *TRUE GRIT* re-arranged for the Capitol album?

**EB:** Because Paramount felt that it would be more commercial.

**UH:** That's hard to believe! Now, I talked with John Landis a few minutes ago, and suggested the possibility of an LP with your music from his films. There's so much music in films like *ANIMAL HOUSE* and *TRADING PLACES* -- people keep asking me, "Is there a soundtrack album?"

**EB:** Hmmm... Eventually. I'll have to see. Varèse Sarabande might be interested in such an album, I don't know, it's hard to say.

**UH:** You tend to score comedy situations in a straight way. I think you did it for the first time in *HALLELUJAH TRAIL*.

**EB:** Yes, I know what you mean. These comedies I've worked on, they take comic situations, but I score them seriously. But very often,

in a tongue-in-cheek way -- a kind of sophisticated joke. The joke's already in the film, why make a joke in the music as well?

**UH:** You can use the music in a serious way or in a jokey way, and it will work both times...

**EB:** Well, it's not exactly the same. We're talking about *SPIES LIKE US*, a film which is basically about a very serious subject: it's about atomic bombs and missiles and the Soviet Union and the United States -- these are all very serious subjects but they are treated here in a very light-hearted way. You can also do the same story as a very serious picture, a thriller. I do the same thing with the music. That's not quite the same as the music I would write if I were composing for a serious film.

**UH:** You are one of the few film composers whose style is immediately recognizable. Whom has it been influenced by?





EB: Well, there have been a variety of influences, Stravinsky, Copland, Mahler, Bartok...

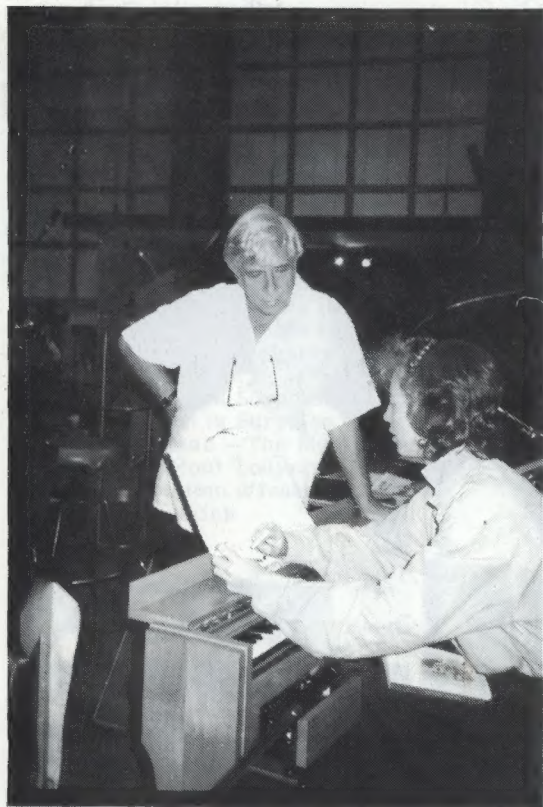
UH: You are one of the few film composers who happen to have a very strong style, like Bernard Herrmann, or Alex North, for instance. A few days ago I was talking to someone about your music, and he said, "Elmer Bernstein, he's always doing *THE MAGNIFICENT SEVEN*!"

EB: That's perfectly true. Of course nowadays they'll always say I'm a comedy composer, but these are people who probably haven't heard my scores for *BIRDMAN OF ALCATRAZ*, *SUMMER AND SMOKE*, *DESIRE UNDER THE ELMS*, or in more recent times *THE CHOSEN*.

UH: Your music can do a lot for certain actors. I never saw that better expressed than in *THE SONS OF KATIE ELDER*. There is a sequence where John Wayne is walking from one place to another, just walking, and you made it sound menacing. Did actors like John Wayne realize this, did he tell you that he wanted you to score all his films?

EB: No, we never discussed it; but in the case of John Wayne, obviously he liked the music that I wrote, because after Dimitri Tiomkin left the United States John Wayne used to like to have me do the music for his films. He never told me what to do, though. I think actually that as actors go, John Wayne was the only one who wanted me to score his films.

UH: When you didn't score one of his films, composers like Dominic Frontiere or Hugo Montenegro copied your style, for example in *CHISUM*.



Bernstein and soloist Cynthia Miller

EB: That I don't know, but generally speaking John Wayne liked me to score his films.

UH: Director John Sturges wrote the liner notes for the *HALLELUJAH TRAIL* album. Was he a musical man?

EB: No, John Sturges was a man who had a tremendous enthusiasm for music. He loved music and was very inspiring to work with and work for because of that.

UH: I heard you once said that a good composer must be able to use any style -- you scored *THE TEN COMMANDMENTS* and then *THE MAN WITH THE GOLDEN ARM*, which are totally different in style. You're at home in both jazz and symphonic music.

EB: I scored them in the same year, too. Now, about your remark... I wouldn't say that every composer has to be able to do things in any style. I just think that the reason I am able to do that is because I'm interested in very many kinds of music. I've always loved jazz music, and I was trained as a concert pianist. Most of my life I studied classical music. I like very many different kinds of music, and I enjoy them.

UH: Has this hampered you in your career?

EB: Yes and no. In Hollywood, people are much more comfortable with a person who does only one kind of a thing and they tend to try to push you into doing one kind of a thing. When I scored *THE MAN WITH THE GOLDEN ARM*, nobody wanted me to do anything but work on jazz pictures. Now that I do comedies, nobody wants me to do a serious film any more! So it's a big problem, it's not an advantage.

UH: I know what you mean. Miklos Rozsa, for example, scored oriental fantasies and thrillers for a period of ten or twelve years...

EB: Exactly.

UH: Do you have any colleagues you admire?

EB: I admire lots of colleagues. Jerry Goldsmith, John Williams, Alex North, Miklos Rozsa...

UH: In this film score you've just recorded, I can recognize a lot of your older scores. Had that been suggested by director John Landis?

EB: Well, in any score of mine that we do, I discuss them to a very great extent. In this case, it was an idea we arrived at.

UH: A kind of insider's joke?

EB: It's not an insider's joke exactly, it is a way of treating the score that we think will not only support the picture, but will also at the same time be amusing.

UH: What is your favorite score? I have been interested in your music for 22 years, but I have never had the chance to listen to any of your concert music...

EB: Both styles are very different. As far as my film scores are concerned, my favorites would be pictures like *BIRDMAN OF ALCATRAZ*, *TO KILL A MOCKINGBIRD*, that kind of score.

UH: Do they approach your concert style?



EB: No, not exactly.

UH: None of your concert works have been recorded so far?

EB: Not so far. Funny you should be asking these questions now. I've just been asked to write a concerto for guitar and orchestra, and also a concerto for flutes and orchestra. They would both be recorded.

UH: I have the album with the flute concerto by John Williams, and I heard that it didn't sell very well. The people at Varèse Sarabande did not understand why the collectors who bought STAR WARS did not purchase this record.

EB: Albums like that never sell too well.

UH: Why do some composers re-record their music for a subsequent record release?

EB: There are certain things you do when you are recording a film score -- you have to keep track of timings, you can't concentrate on the music itself because you have to worry about the timings and about what's happening in the film.

UH: Did you score BOLERO?

EB: No, my son Peter did. Obviously Peter at times sounds like me, he worked as my orchestrator for eight years, it's only natural.

UH: Is it true that it is so difficult to find work as a composer or as a conductor in the United States, if you come from abroad?

EB: There are a lot of problems. First of all, in order to work legally in the United States, you need all kinds of papers, and they are not easy to get. If you came to Hollywood, you'd have to have enough money, so that you can live on that for a while. You meet people, that's how it works, someone you know needs an orchestrator, one thing leads to another, but it takes time.

UH: Thank you for taking the time to do this interview.

EB: (bursts out laughing) It was not the time, it was the energy! ■



Bernstein, Cynthia Miller at the Ondes Martenot, and Kurt Graunke (far right)



Elmer Bernstein conducts the Graunke Symphony Orchestra



Director John Landis, SPELLBOUND and Udo Heimansberg



# Filmography/Discoagraphy

## Lee Holdridge

by Ronald Bohn and Daniel Mangodt

Additional research by David P. James, David Kraft, Jean-Pierre Pecqueriaux and John Wright

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1970	The Sidelong Glances of a Pigeon Kicker	Also known as "Pigeons". Scored in collaboration with Pat Williams, Edd Kaleroff, Chris Dedrick, Warren Marley.	- -
1970/77	McCloud	TV series. Holdridge scored three 2-hour episodes.	- -
1971/78	Hollywood Television Theatre	TV anthology series. Holdridge scored 3 episodes: # Another Part of the Forest # The Hemingway Play # And the Soul Shall Dance	- - - - - -
1972/74	Hec Ramsey	TV series. Holdridge scored several episodes, including "The Mystery of the Yellow Rose", later remade into an andante for orchestra and available in recorded form on As above (audiophile recording): Holdridge later reworked his main theme into a concertino for cello and strings.	- - US 33 Varèse VC 81081 US 33 Varèse DBX 81081 US 33 UA LA 145 G GB 33 Un. Artists UAS 29517 FR 33 Un. Artists UAS 29517-U JA 33
1973	Jeremy	John Denver documentary. In re-recorded form: Scored in collaboration with Neil Diamond, songs by Neil Diamond.	US 33 Varèse VC 81081 US 33 Columbia KS 32550 FR 33 CBS 69047 FR 45 CBS A 3815 US 33 Varèse VC 81081 US 33 Varèse DBX 81081
1973	The Eagle and the Hawk	Available in re-recorded form, as a suite (2 parts): As above (audiophile recording): Two pieces for strings will be on a new Varèse compilation album:	- - US 33
1973	Jonathan Livingston Seagull	GB title: "My Sweet Lady". Songs by John Denver. 3-part Movie of the Week on TV. TV movie TV pilot for subsequent "Sierra" series. TV series	- - - - - - - - - - US 33 Varèse . . .
1973/75	Sunshine, Part II	French title: "Le Faucon Blanc".	- -
1974	Fools, Females and Fun	TV series. Only 1 segment scored by Holdridge.	- -
1974	Skyway to Death	Scored by Michael Masser. Holdridge arranged and conducted only.	- -
1974	The Rangers		- -
1974	Sierra		- -
1974	Nothing by Chance		- -
1975	Winterha wk		- -
1975	The Family Holvak		- -
1975	Mahogany		- -




# DISCOGRAPHY

## ADDITIONAL INFORMATION

## DATE TITLE

1975	E' Lollipop	Made in South Africa. US title: "Forever Young, Forever Free". French title: "Les Orphelins du Bon Dieu".	US 33 MCA 2093 IT 33 RCA DXL1 3031 JA 33 ECPN 66
1975/78	Switch	TV series. Holdridge scored several episodes.	US 45 MCA 40567
1975	Mustang Country	TV series. Holdridge scored all 15 episodes.	-
1976	Sara	TV series. Holdridge scored some episodes.	-
1976	Gemini Man	In the Bi-Centennial Documentary series. (Not to be confused with the 1984 documentary series hosted by Charles Kuralt).	-
1976	The American Parade	Never commercially released feature film. 1 theme: TV movie	US 33 Va rèse . . .
1976	Goin' Home	Score by Michael Masser, Holdridge orchestrated and conducted only!	-
1976	Pine Canyon is Burning	John Denver feature film, never theatrically released; shown on ABC-TV in 1977.	-
1977	The Greatest	A.k.a. "The Long Dark Night"	-
1977	Alaska: An American Child	TV series. Holdridge scored all 13 episodes.	-
1977	The Pack	TV series. Holdridge wrote only the music for the title song.	-
1977	Code R	TV movie, third pilot for the Julie Farr series.	-
1977/80	Eight Is Enough	TV pilot. GB title: "Streets of Fear".	-
1977	Having Babies III	TV series. Co-composer: George Tipton.	US 33 MCA 2335
1977	To Kill a Cop	"Oliver's Theme" by Francis Lai.	JA 33 MCA VIM 7233
1977	The Other Side of the Mountain, Part II	-	-
1978	Julie Farr, M.D.	-	-
1978	Oliver's Story	-	-
1978	Tilt	-	-
1978	Like Mom, Like Me	-	-
1978	Moment by Moment	-	-
1978	The Great Whales	-	-
1979	Gold	-	-
1979	French Postcards	-	-
1979	Valentine	-	-
1979	Thou Shalt not Kill	-	-
1979	If Things Were Different	-	-
1979	Mother and Daughter: The Loving War	-	-
1979/80	Young Maverick	-	-
1980	Skyward	-	-
1980	John Steinbeck's East of Eden	-	-



DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1980	300 Miles for Stephanie	TV movie	- - -
1980	The Higher We Fly	John Denver TV special	- - -
1981	American Pop	Original music and adaptations, plus songs	US 33 MCA 5201
1981	For Ladies Only	TV movie	- - -
1981	Fly Away Home	TV movie	- - -
1981	The Day the Loving Stopped	TV movie	- - -
1981	Freedom	TV movie (songs by Janis Ian)	- - -
1982	In Love with an Older Woman	TV movie	- - -
1982	Sharks	Documentary (National Geographic special)	- - -
			
1982	This Is Kate Bennett...	TV movie	- - -
1982	The Beastmaster	French title: "Dar l'Invincible". Japanese title: "The Miracle Master". Different cover.	US 33 Varèse STV 81174 JA 33 Seven Seas K28P 4111 JA 45 Seven Seas K075 9012
1982	Skyward Christmas	1982 sequel to "Skyward"	- - -
1982	Lover Is Forever	A.k.a. "Comeback". Score by Klaus Doldinger, song by Holdridge. TV movie	- - -
1982?	Two the Hard Way	Pilot for a sitcom that never materialized.	- - -
1982	El Pueblo del Sol	Documentary in Mexico. To be released on a compact disc:	MX 33 Fonapas CCFT 100 US cd Varèse . . .
1982	Thursday's Child	TV movie	- - -
1982	Wizards and Warriors	TV series. Holdridge wrote the theme and scores several episodes. Re-recorded music to be released on a compilation LP:	- - -
1982	Running Out	TV movie	US 33 Varèse . . .
1982	The Mississippi	TV series. Holdridge wrote the theme and scored several	- - -





DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1983	Ripley's Believe it or Not!	episodes.	-
1983	Legs	TV series. Holdridge scored several episodes.	-
1983	I Want to Live: The Barbara Graham Story	TV movie	-
1983	First Affair	TV movie	-
1983	A Caribbean Mystery	TV movie	-
1983	Mr. Mom	GB title: "Mr. Mum". French title: "Mister Mom: Père au Foyer".	-
1983	Splash	-	-
1983/84	Woman to Woman	-	US 33 Cherry Lane 00301
1984	Micki and Maude	-	GB 33 Charry Lane LP 710
1984	Best Legs in the 8th Grade	-	FR 33 Vogue Pip 540098
1984	The Yellow Rose	-	SP 33 Hispavox Ch. Lane 60160247
1984	Shattered Vows	-	-
1984	America at the Olympics	-	US 33 Va rèse . . .
1984	The Boys in Blue	-	-
1984	He's Fired, She's Hired!	-	-
1984	Reflections	-	-
1984	Sylvester	-	-
1985	Letting Go	-	-
1985	Moonlighting	-	-
1985	The Other Lover	-	-
1985	Pennsylvania 6-5000	-	-
1985	Lime Street	-	-
1985	16 Days of Glory	-	-
1986	Mafia Princess	-	-
1977	The American Parade	-	-



# Philharmonic



Bernd-Jürgen Schlossmacher, Udo Heimansberg



Udo in conversation with digital engineer Bob Auger



Bob Auger, Christopher Palmer and conductor Rainer Padberg

August 1985. St. Peter's Church, Morden, Surrey, England.

It takes courage to put your own money into a privately-financed recording of Miklos Rozsa's music, and that is precisely what Udo Heimansberg and Bernd-Jürgen Schlossmacher have done. They are here now to attend the recording sessions of the Royal Philharmonic Orchestra, conducted by their countryman Rainer Padberg. After weeks of planning, they are witnessing the recording sessions for the first album of a new label called Antares, produced and supervised by Christopher Palmer. "The Spectacular Film World of Miklos Rozsa" may be the first in a new series of albums that rivals Gerhardt's RCA albums in scope and professionalism. It is the first German initiative of its kind (recording an LP in a foreign country, by a foreign orchestra), and so it seemed opportune to meet Executive Producer Udo Heimansberg and talk about the project he's backing.

**SOUNDTRACK!:** You have recorded an album with music from various films, instead of doing a suite from one or two films per side. Compilation LPs do not sell as well as complete scores do. What were your reasons for selecting material from several Rozsa scores?

**UDO HEIMANSBERG:** In order to explain that, I should go back 2 years, which is when it all began. Conductor Rainer Padberg met Dr. Rozsa in Switzerland at the time — that was when the composer had just had his first stroke and was convalescing — and they talked about conducting some of his music, possibly about a complete EL CID album. Last year we met Mr. Padberg in Düsseldorf, and we came up with the suggestion to record Rozsa's "Fantasy on Themes from YOUNG BESS". This concert piece had been composed 3 months before Dr. Rozsa had his stroke, and may well be his last concert piece to date. Since it lasts only 16 minutes, we wondered what we could possibly put on side 2. Why not add a compilation of Rozsa's marches from the biblical films?

Around that time, I interviewed Elmer Bernstein in Munich



# Productions

and it was he who suggested that we get in touch with Christopher Palmer. We put the idea of Mr. Palmer, and he in turn discussed the project with Dr. Rozsa, who said that he'd like a balanced programme, because he has so many unrecorded pieces, like "La Java de la Seine" from THE STORY OF 3 LOVES, or the "Danish Dance" from YOUNG BESS (this piece had in fact been slated for release on Varèse's Rozsa LP conducted by Bernstein, but it had been cancelled). So the intention was to begin the record with an unrecorded composition and add some of his more popular pieces, as they are heard in the films (versions which are often quite different from the music heard on the various record albums). Side one is a concert side, if you like, and the film music begins on side 2.

The music from EL CID was actually recorded because we had 10 minutes left at the recording sessions. Christopher Palmer came up with the notes, which he had copied the day before, and the piece was played by 2 harps and 2 flutes, since the rest of the orchestra had already gone home!

SCQ: Why did you decide to use the RPO, instead of the German orchestra as originally planned? Wasn't that much more expensive?

UH: Not really. A German orchestra would have needed more recording sessions, because it is not so used to playing film music as the RPO. The RPO needed only one rehearsal, and the second time around the music was recorded. For example, "the Parade of the Charioteers" (which is the film version, not the version heard on the soundtrack LP) was recorded in only 5 "takes".

SCQ: Were there any unexpected problems in producing the record?

UH: No, because we had the music materials, we had all those professional people working for us, like Bob Auger or Christopher Palmer... One problem we had was that we had just 3 hours for the recording session, and we didn't finish in time. So we had to add 15 minutes. The "Fantasy" was written for 15 musicians, and the rest of the themes were played by 45 musicians. But I'm sure you can't hear that when listening to the record: Rozsa is such an experienced composer, he can make a "big" sound which



St. Peter's Church in Morden, before the recording sessions begin



Rainer Padberg conducts the Royal Philharmonic Orchestra



Mr. Bowers-Broadbent gets set to play the 'Fantasy' from YOUNG BESS



is produced by only 15 musicians yet it sounds like many more! The only problem we had in West-Germany, because the musicians there were not all that experienced, was that there were too many rehearsals and too many cuts in each piece, so we used the RPO.

SCQ: For months now, there have been rumors of a planned recording of the complete EL CID score, on 3 albums...

UH: The complete score is at our disposal. But Dr. Rozsa himself is not terribly enthusiastic about doing a complete recording; as you know, film composers see their work in a different light to the people who actually buy their records! He said, in effect, that there are too many pieces in EL CID which have no musical form: when you take them out of context (e.g. the scene where the knights enter the throne room) the music starts and then stops and then starts again. That's why film composers arrange their music into suites or themes, for listening purposes.

Also, perhaps we would not produce the complete film score from EL CID, but only the unrecorded pieces, adding the Overture and Finale. All on one record containing just 1 hour of music, a Compact Disc. Of course most of all it is a financial problem. Recording the complete score would cost maybe DM300,000 (approx. \$125,000). Remember it's a full orchestra, about 100 musicians. And the chorus at the end is used for only 30 seconds of music!

Then, too, Miklos Rozsa would prefer a complete recording of KING OF KINGS, for he feels that the soundtrack pf that LP is not very well performed: the Rome Symphony Orchestra were very much under time pressure. Still, KING OF KINGS would be even more expensive!

Dr. Rozsa would also like to see a recording of his other (almost) unrecorded scores from the 50's, like VALLEY OF THE KINGS and ALL THE BROTHERS WERE VALIANT. This recording was really meant as an homage to Miklos Rozsa, because he should realize that there are always new generations of film music collectors attracted by his music. His music will surely survive him. The problem is that not too many collectors seem interested in his concert works; that also goes for composers like John Williams and Elmer Bernstein of course. On the other hand, we should try to record as many.



"Wedding Supper/Palace Music" (EL CID) played by 2 flutes & 2 harps!



Christopher Palmer supervises



Rainer Padberg relaxes after a job well done



of Miklos Rozsa's unrecorded film scores as possible. Also, pieces like "Parade of the Charioteers" are played as in the film, not like on the BEN-HUR record album.

SCQ: You've said that Miklos Rozsa has agreed to record certain themes... Doesn't the film score belong to the studio that made the picture in the first place?

UH: Yes, if it's the original soundtrack from the film. We on the other hand made a completely new recording, and we own all rights to this recording -- we can make a cassette of it, or a Compact Disc, or whatever we like. Dr. Rozsa owns the rights to his music until 70 years after his death.

SCQ: Is it your intention to record only Dr. Rozsa's music?

UH: No, not at all. We may produce records with music by Alex North or Maurice Jarre, for instance. It all depends upon the response to our first album: if the present LP sells well the producers will be able to continue. (The Spectacular Film World of Miklos Rozsa has been nominated for Best Recording of the Year by the German Music Critics' Association. - Ed)

SCQ: A typical criticism that we get to hear is that limited editions like this tend to be rather expensive.

UH: Yes, but you should bear in mind the many, many expenses. First of all, there is the copyist, who writes down the score for each musician in full: he alone cost us DM10,000 (approx.\$4,000). Then there is the orchestra, the studio, the sound engineer, you have to rent the musical instruments, you have to go to London and stay at a hotel there...\*

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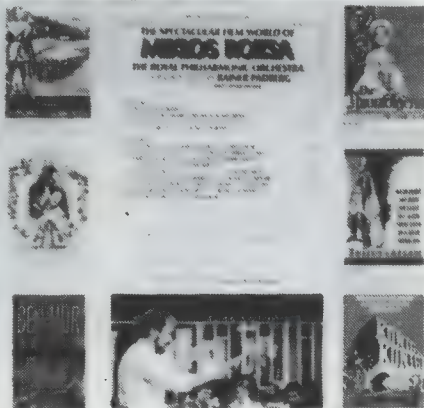
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『SF 巨大生物の島』  
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他店では、入荷できないサントラを中心に、ヨーロッパ盤から、プライベート盤まで。2ヶ月毎に、新譜リストを発行。当店のサービスは、おかげさまで、ますます充実!! 『THREE WORLDS OF GULLIVER (BERNARD HERRMANN)』も独占入荷中。世界中のサントラが、完璧に載っているジャイアント通信販売用リスト「1986 シルクロード サウンドトラック カタログ」完成。切手300円分同封の上、職業、年齢を明記して、下記まで、請求してください。

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# Deadline!

Scoring sessions: John Williams has scored SPACECAMP, which will open June '86. Jerry Goldsmith is scoring POLTERGEIST II; his next assignment will be LIONHEART: THE CHILDREN'S CRUSADE. Other recent assignments: RUNAWAY TRAIN (Trevor Jones). MONDAY TUESDAY WEDNESDAY (John Barry). ESPERONS QUE C'EST UNE FILLE (Nicola Piovani). CASANOVA, SALVADOR and CONSEIL DE FAMILLE (Georges Delerue). MOSQUITO COAST (Maurice Jarre). L'HOMME AUX YEUX D'ARGENT (Philippe Sarde).

Elmer Bernstein's Film Music Collection is being resurrected through Varèse Sarabande. They plan to issue two new titles as well as two reissues a year. THE GHOST AND MRS. MUIR will be among the first of the reissues (which will also appear on CD).

Forthcoming March and April releases from Varèse Sarabande include: symphonic suites from THE RIGHT STUFF and NORTH AND SOUTH by Bill Conti (704.310), Goldsmith's FINAL CONFLICT (STV 81272), suites from THE ALCHEMIST and ZONE TROOPERS by Richard Band (STV 81262), Brian May's RETURN TO EDEN (an Australian TV miniseries) on STV 81260, Elmer Bernstein's MARIE WARD (STV 81268), Aaron Copland's THE RED PONY (STV 81259) taken from the original mono acetates, music from Republic films (mentioned in earlier columns) on STV 81250, the Lee Holdridge (704.290) and Waxman (704.320) collections mentioned in previous issues. The Citadel CDs mentioned last issue have been rescheduled for March. Other March CDs include: Korngold's Sinfonietta (VCD 47214), the resequenced and remastered SECRET OF NIMH (VCD 47231), HALLOWEEN I (VCD 47230), SPIES LIKE US (VCD 47246) and THE COMANCHEROS/TRUE GRIT (VCD 47236). They will also release volume 2 of their STAR TREK series in May.

Alan Silvestri gets all the plum assignments these days: JEWEL OF THE NILE, BACK TO THE FUTURE, CLAN OF THE CAVEMAN and now DELTA FORCE.

The French César award (which will be announced after we go to press in early February) for Best Score usually reflects a monumental indifference to film music. This year's totally undeserved nominations include: TANGOS (Astor Piazzolla), ON NE MEURT QUE 2 FOIS (Claude Bolling), SUBWAY (Eric Serra) and BRAS DE FER (Michel Portal).

Forthcoming albums: RCA will release John Corigliano's REVOLUTION (featuring James Galway) later this spring. Fifth Continent Music Corporation's John Lasher announces the following CDs: PEYTON PLACE, BATTLE OF NERETVA, Schiffrin's THE EAGLE HAS LANDED / FOUR MUSKETEERS / VOYAGE OF THE DAMNED (over 1 hour of music on 1 CD), CHEYENNE AUTUMN (with 15 minutes additional music) and KRULL (with one hour of music). The same label also promises a recording with William Walton's unused music from THE BATTLE OF BRITAIN, coupled with a suite from one of William Alwyn's unrecorded scores.

In Great Britain, the promising Cloud Nine Records label has recorded Sir Arnold Bax's film scores for David Lean's OLIVER TWIST (1948) and the wartime documentary MALTA G.C. (1942). Kenneth Alwyn conducted the Royal Philharmonic. The recording will contain some music not actually used in the film OLIVER TWIST. The CD will be released in the Summer; in addition to Bax's film scores for David Lean it will also contain the composer's JOURNEY INTO HISTORY (the original tracks, transferred to digital).

The fourth album from Cloud Nine will be Malcolm Arnold's THE SOUND BARRIER. On completing David Lean's film, Malcolm Arnold reorganised the score into the Sound Barrier Rhapsody Op. 38, and it is this Cloud Nine have recorded (once more with Alwyn conducting the Royal Philharmonic).

Still in England, John Scott is scoring the newest Michael Caine film, THE WHISTLE BLOWER.

Have I forgotten any major or up-and-coming composer? Ah yes, in the States Bruce Broughton scored THE BOY WHO COULD FLY.

David P. James



# Record Reviews

## RECORD RATINGS

- ● ● excellent
- ● good
- mediocre
- \* worthless

### THE MUSIC OF REPUBLIC - THE EARLY YEARS 1937-1941

Cinemasound R 1001 (U.S.A.)



This album is a labor of love by conductor James King, one-time associate of the late composer William Lava, and long-time lover of Republic serial music. King expertly leads an unnamed orchestra of great talent through a collection of cues from some of Republic Studio's serials and features, composed by B-movie veterans Lava, Paul Sawtell, Cy Feuer, Mort Glickman and Alberto Colombo.

Side 1 opens with Lava's 'Republic Emblem A', a typical tympani roll and fanfare buildup, which does not match the impressive power of their later drum and brass fanfare (which can be heard on Citadel's LAST COMMAND record of several years ago). After this, the listener is plunged into a side-long suite from THE THREE MESQUITEERS. The main title gallops along at a brisk pace, the bright melody carried by violins and brass. The over-obvious snare drum beat is rather distracting however, and lends a sort of cheap Leroy Holmes feel to the piece. The melody is better handled in 'Mesquiteers Get Going', in which the brass boldly proclaims the theme, urged on by tympani and excited strings. The 'End Title' exhibits some romantic and well-balanced writing, showcasing the string section, before building up to a true 'Hollywood finish' for full orchestra.

Side 2 features bits and pieces from several scores, including a fine, spirited march from KING OF THE ROYAL MOUNTED, and also THE PAINTED STALLION - 'Foreward and Chapter Card', a very classical sounding piece (with a fleeting reference to Dvorak's New World Symphony.)

An 8:35 'Chase Montage' concludes the record, playing four different composers' chase sequences (from 4 separate films) back to back.

Mr. King's informative liner notes guide the listener through the probably unfamiliar territory of Republic's music.

Please understand... In the light of other film music of this vintage, it is hard to wholeheartedly share Mr. King's great praise for this music. It is by no means poor music -- it puts

to shame most of the mindless garbage of this era from studios like Monogram or PRC. However, it does lack the power and complexity of, say, some of Steiner's scores from this period (and the western genre in particular). Many of the pieces feature nice melodies and some rather virtuoso-geared writing (listen to the frantic string figures in Paul Sawtell's 'Quick Getaway' for example), but, all in all, fail to leave a lasting impression. The music is rather straightforward and to the point with few distinguishing frills. However, the album is enjoyable, and as a faithful chronicle of early serial music, it helps fill a wide gap in the catalog of recorded film music. The recorded sound is exceptional, and the cover features a gorgeous full color reproduction of the Republic Pictures eagle logo.

-- Jim Doherty

### AGNES OF GOD

Varèse Sarabande STV 81257 (U.S.A.)



Delerue is Delerue. (And that is meant only in the most complimentary way). If you like his flowing, classical style, you'll no doubt be pleased with AGNES OF GOD, an excellent score.

Within a typical Delerue score, one can usually expect massed strings, and a generous amount of lyricism, often offset by brooding passages, heavy on the celli. AGNES is a textbook example of a fine Delerue score, incorporating prime examples of his work, such as the delicate main theme, intoned by flute over a calm sea of strings. Two excellent versions of the theme appear on side one, cuts two and four. (As with Varèse's TRUE CONFESSIONS album, no cue titles are listed on the record or jacket).

The use of chorus in AGNES is very good - sometimes painfully beautiful, as in the glowing harmonies of the opening theme, or profoundly disturbing, as in the final cut on side one, when the dissonant choral parts are blended with equally ominous chordal progressions in the





strings. The Latin hymn sung by Agnes at the conclusion of the film is also included on side 2. The score is simply ripe with moments of somber beauty. The emotional paradox of cut five on side 2 is only one example. It begins with lonely strings that suggest an emptiness, yet at the same time hope, not despair. As the chorus enters, one is further made aware of the poignancy of this sad, yet soothing music.

-- Jim Doherty

### YOUNG SHERLOCK HOLMES MCA 6159 (U.S.A.)

Bruce Broughton can now say he's written two of the year's best scores: SILVERADO and YOUNG SHERLOCK HOLMES. Probably he won the SILVERADO assignment on the strength of his work on TV's THE BLUE AND THE GRAY, which in turn was won after fifteen-odd years' thankless work on shows like HAWAII FIVE-O and DALLAS. The swiftness with which this prestigious assignment followed SILVERADO indicates that he will not soon be forgotten. He certainly shouldn't be.

The Main Title sets the atmosphere decisively using quirky strings to set the Victorian feel, a delightful thunderlike sound to call up images of shot-in-the-dark drawing room mysteries, and at the heart, a solo flute introducing the Young Holmes theme. As is typical with intrinsically excellent themes, its effect is hard to describe. Suffice it to say that Broughton has the rare skill of creating instantly likeable central melodies.

My favorite band is the second, "Solving the Crime"; from the sound of the piece, it can't be much of a crime, but the spirit of its solving is evident: Holmes' theme now written for bold horn (an apparent trademark) as he sets about testing his own vast skills.

Broughton has arranged the cuts out of order, a frequently annoying practice, but one which has its logic here. Side one is a mounting one, beginning pastorally, introducing disquiet in the third cut, exploiting it in the fourth (an outstanding chase piece with some eerie string-and-chorus writing), and finally revealing the villain at the end, "Waxing Elizabeth". This villain theme is written in the style of Orff, with its rhythmic backing and screaming-by-turns chorus, but the music itself is appreciatively different.

Side two opens with "Holmes and Elizabeth"; it's a love theme, one of those mildly orchestrated ones that make me hunger for the unashamed melodrama of "I Remember" from THE WIND AND THE LION.

"Ehtar's Escape" is a return to histrionics, with the main theme particularly well-written in; here we learn that the villain theme recurs without voices. "Final Duel" is very melodic fight music, hardly ever leaning into discordancy. The churning mood is punctured by "Final Farewell", a superior manifestation of the love theme, and the album is brought to a close with "The Riddles Solved / End Credits". Nostalgic strings reflect the solved riddles, giving way to the titles, the shape of which is identical to SILVERADO's end titles: big opening, quiet refrain, and even bigger closing. I detected quite a few tics of 'shape' in this score, but I assume they are more ascribable to Broughton's style than to any self-derivative tendencies. The

music is not SILVERADO at all, which is what matters.

What lies ahead for Bruce Broughton? He's quite at home with the big orchestra, but can he write for chamber ensembles? All that matters to me now is that he puts out more albums like this.

-- G. M. Tucker

### A NIGHTMARE ON ELM STREET Varèse STV 81236 (U.S.A.)

Charles Bernstein appears to be one of the most unappreciated of composers. Though most often seen scoring adventure films, he has provided entirely conscientious scores for comedies (LOVE AT FIRST BITE), and recently provided a beautiful score for the miniseries SADAT.

Most recently Charles Bernstein has been connected with horror films. For THE ENTITY, he used a ferocious electronic-guitar beat to delineate the plunderings of a suburban poltergeist (sound familiar?); for CUJO, a piano/percussion theme slightly reminiscent of John Carpenter's works. Both of these scores might be better on album than NIGHTMARE, and yet NIGHTMARE's score is the most effective on film.

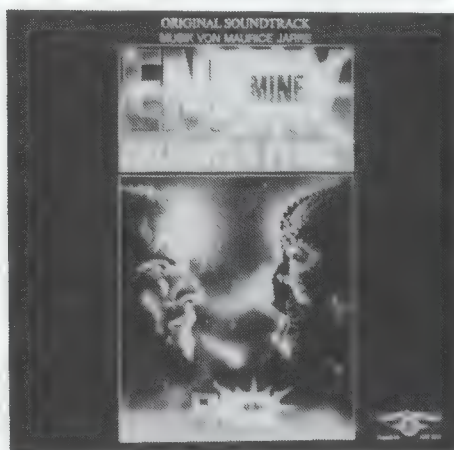
The primary motif is introduced in the first cut, the movie's pre-credit sequence: a breathy electronic chorus backed by distant, hypnotic keyboard. This theme is repeated frequently throughout the score, with various rhythm backings. It is this lack of variation that dooms the album; I know well by the second side what the theme sounds like, and am not very interested in how many rhythms Bernstein can set it to. Yet on film, I don't notice this; the theme's familiarity merely adds to the tension.

One cut is magnificent, however: "Laying the traps", another rhythm, but this time paced alongside electronic guitar. The chorus does not enter until the last third, and the piece projects a desired sense of malefic forethought.

-- G. M. Tucker

### ENEMY MINE Colosseum CST 8011 (West-Germany)

Wolfgang Petersen's new film is sort of a remake of the hypnotic 1968 HELL IN THE PACIFIC; both stories imprison 2 opposing soldiers in a remote locale, and they gradually





become friends. Where Lalo Schifrin was less interested in exploring the development of the characters than in musically simulating sound effects, Maurice Jarre spends most of this awesome digital-mix album doing exactly that.

The cuts are run close enough together to become something of a suite; there is no break between the first two, which is a little disturbing, since the opening of the second jars the mood too quickly. The first side is all electronic, perhaps Jarre's best work with synthesizers so far. His use of electronics is entirely judicious, except for the noisy chase band, "The Crater", which fails to do anything but impinge. Still, only Jerry Goldsmith and John Carpenter have proved able at writing synthesized chase music; "The Crater" is the only dud track.

Side one ends with the mysterious "Birth" music, mysterious at first because of the enigmas of alien reproduction, yet ultimately celebratory. The first cut on side 2, "Spring", is also the first stirring composition on the LP, a rousing rendition of the main theme which illustrates very well that Jarre knows what electronics and instruments are respectively best at. Except for "The Crater", his electronic side is entirely mood-setting and intimate, both of which the synthesizer sound can do effortlessly. The orchestral side is somewhat more bombastic, achieving a larger, more sweeping tone which persists through the rest of the selections.

After "The Football Game", a bold march wisely cut off before it is stretched too far, comes the ten-minute conclusion, "Before the Drac Council". The middle third of this features a return to electronics with a chorus singing in vibrato. At first this is mildly terrorizing, but after a moment you realize that it is an alien rendition of the main theme, and the deep wordless intonation becomes instantly sympathetic. And this is much in keeping with the idea of the film: whatever you fear is not so terrible, once you come to understand it.

-- G.M. Tucker



**THE FILM MUSIC OF DIMITRI TIOMKIN**  
Unicorn-Kanchana DKP 9047 (Great Britain)

This album contains very worthwhile material from some of Tiomkin's finest scores. At nearly 60 minutes the record also gives excellent value for money. The selections come from his most mature period between the years 1959-1966. Unfortunately, interpretation and playing by the Royal College of Music Orchestra conducted by Sir David Willcocks does not strike

me as being in keeping with Tiomkin's style. This is particularly so of the opening 10-minute suite from **THE FALL OF THE ROMAN EMPIRE**. There is a lack of instrumental balance, over-emphatic use of percussion at the expense of strings and melody, and a general sluggishness which makes a poor impression when compared to the original soundtrack recording. Nevertheless the suite -- comprising "Overture" and "Pax Romana" -- still impresses with its awesome air of power and majesty.

**THE GUNS OF NAVARONE** suite is rather more successful in interpretation. Fortunately this includes the "Prologue" which has not previously been available on disc other than being overshadowed by James Robertson Justice's narration. This leads on to the "Prelude" and "Epilogue", thereby neatly encompassing the major features of the score. A **PRESIDENT'S COUNTRY** does not to my knowledge feature in any previous Tiomkin filmography. Christopher Palmer's erudite liner notes explain that this was a 1966 documentary for which Tiomkin used material from a number of his famous western scores, including **HIGH NOON**, **THE ALAMO** and the theme from the TV series **RAWHIDE**. The lightness of this suite makes a pleasing contrast to the heavy orchestrations of the other items on the LP. The orchestra also seems more at home here than with some of the more grandiose selections.

Apart from a brief but attractive snatch from **WILD IS THE WIND**, the whole of side 2 is devoted to a 22-minute suite from Tiomkin's score for the animated documentary **RHAPSODY OF STEEL**. previous plans to re-record this score have floundered and as few collectors will have the rare non-commercial soundtrack, this particular piece is most welcome. The music is typical of Tiomkin's flamboyance. A complex and constantly varying work, it is probably not to all tastes and certainly requires numerous playings to enable full appreciation. Nevertheless those who stay the course for what is at times a full scale orchestral attack, will find it ultimately rewarding.

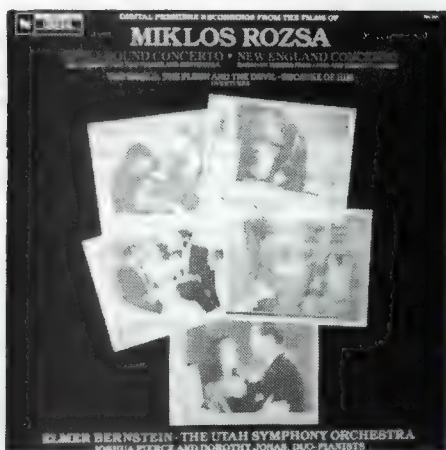
-- Doug Raynes

**THE MUSIC OF MIKLOS ROZSA**  
Va rèse Sarabande 704.260 (U.S.A.)

This album was so long delayed I feared its eventual release would prove to be something of an anti-climax. Not a bit of it! This is a perfectly wonderful recording. Elmer Bernstein and the Utah Symphony Orchestra could not have done better, their control of Rozsa's music being completely assured.

The greatly expanded 1984 version of the "Spellbound Concerto" (double the previous length) is the major item, taking up one complete side of the album. This revised version for 2 pianos and orchestra is vastly different to the concerto which has been perennially popular as a concert work. From the opening timpani roll, which in the film segues from the Selznick fanfare, we are presented with a concerto which is considerably more faithful to the film score itself. The main additions are music for the Dress Sequence and the Ski-Run -- which is a thrilling virtuoso piece. It all adds up to a dazzling and exciting concerto. The use of the Ondes Martenot in place of the original theremin works very well, although I have reservations about its exaggerated use at the climax. Unfortunately just before the climax the recording contains a slight engineering error (a bad edit?) which





tends to be noticeable when played at high volume.

The "New England Concerto" which combines music from *LYDIA* and *TIME OUT OF MIND* is also a delight. Wonderfully inventive and superbly played, it is a beautiful example of lyrically romantic music. All the original elements from the 2 scores are perfectly integrated to form a captivating concerto which at 15 minutes is all too short. The brief excerpt from *THE WORLD, THE FLESH AND THE DEVIL* leaves one wishing to hear more. The score has received little if any previous attention, yet the "Overture" is in Rozsa's finest dramatic style. It's an expansive, grandeur-evoking piece of music.

*BECAUSE OF HIM* was the second of 2 Deanna Durbin vehicles scored by Rozsa and was a relatively lightweight work. Nevertheless the "Overture" again demonstrates that even largely forgotten scores such as this contain memorable music. As usual, Rozsa far exceeds the needs of the actual film in composing music which is lively, sparkling, fragile and poignant.

Everyone associated with the project is to be congratulated for giving us this priceless memento of Rozsa's immortal gifts. -- Doug Raynes

#### OUT OF AFRICA MCA

I expected somewhat more than I got from this 1920's-era biography of Isak Dinesen (here called by her real name, Karen Blixen). Though possessed of excellent performances by Meryl Streep and Klaus Maria Brandauer, the second half -- specifically, after Karen travels across Masai territory during a border war -- was an 80-minute barbiturate, so restrained and uneventful that the one spark of melodrama almost made me sit up and pay attention. Yet in technical terms the film is faultless. Aside from the script, I was unexpectedly disappointed by John Barry's score.

The project seemed a natural for Barry, full of spectacular location photography which he could surely match with his patented sound. Yet somehow, the film's score never clicked, and perhaps that is why I have problems with the disc as well.

The central theme first used in the Main Title is the best, brightening the score wherever it appears. It is also surpassingly similar to *OCTOPUSSY*, *RAISE THE TITANIC*, and many others, but this is a given with Barry. It is best

heard during the Masai-territory sequence (or sequences, as there is no continuous flow of music). Another idea turns up later, a chorus singing words I am inclined to think are Latin,

But aside from the central theme, there isn't much to offer. It's a score as restrained as the film which commissioned it, yet restraint is no excuse for dull music. In the film the music plays little part, anyway; it is not used for reinforcement or dramatic impact (some sequences which needed music, such as one of the many lion attacks, are left silent, a disastrous choice) but rather for decoration. There is one appreciable moment which cannot be found on the album, however: a restatement of the chorus for a moment, as the camera peers out over the African plains; the chorus breaks off abruptly, and the impression of desolation makes the announcement of one character's death in the next scene nearly anticlimactic.

-- G.M. Tucker

#### OUT OF AFRICA

is the year's second-best score, says Steven Lehti:

Twenty years after *BORN FREE*, John Barry returns to Africa with his music for this film based on the experiences of Isak Dinesen. Like the case of *BORN FREE*, I wouldn't be surprised if *OUT OF AFRICA* cops the Oscar for best score this year (at this writing Barry has been nominated for a Golden Globe for this film), though it's not the year's best score (George Fenton's haunting, lyrical *THE COMPANY OF WOLVES* is). Nevertheless, it is an excellent score well set in Barry's grandiose romantic tradition.

The Main Title is a depiction of Dinesen's love of Africa, and it effectively sets the story into the framework of Dinesen's memory. One may notice, though, a similarity to the composer's *HIGH ROAD TO CHINA*. But there's a nice range to this score, from the adventurous "Safari" to the very beautiful "Karen's Theme", which is heard sometimes with large orchestra, at other times with just a single woodwind, whenever there is narration by the elderly reminiscing Isak Dinesen. There's the romantic solitude of "Alone on the Farm" and the solemn "Flying over Africa" (wordless chorus adding an epic, spiritual tone), as well as a quiet piano theme for when Dinesen tells her lover Finch-Hatton her stories. And of course, we have the suspense music Barry does so well, here given an African flavor. The best thing about *OUT OF AFRICA* is that it's not overly repetitive. The music hasn't worn on the ear by the time the second side is halfway through. Dedicated to his brother Patrick, it's Barry's richest score since *UNTIL SEPTEMBER*.

There are 3 non-Barry pieces on the album. One, Mozart's *Concerto for Clarinet and Orchestra*, unceremoniously fades out after less than three minutes, leaving one to wonder why they bothered to include it in the first place.

-- Steven J. Lehti

#### JAGGED EDGE

Varèse Sa rabinde STV 81252 (U.S.A.)

This tense thriller proved to be one of the



sleepers of the fall movie season. Its assets: well paced direction from the usually flaccid Richard Marquand; taut editing; excellent performances from Glenn Close and Jeff Bridges and an economical, evocative score by John Barry.

This is yeoman work by Barry. It doesn't rank with his best but it gets the job done. Varèse has combined Barry's cues into a suite format, which considering the redundancy of the themes is by far the best way to showcase JAGGED EDGE. There are about three themes that make up the score and it doesn't quite make it on vinyl. For example: Barry's blasts of synthesized and percussive "scare" music are enough to make you jump out of your skin in the theatre, but twice would be enough on the disc, instead it's repeated too often. The love theme seems inferior to other Barry love themes. He uses woodwinds and piano instead of the ubiquitous strings this time, but considering the film's "surprise" ending, perhaps love isn't what Barry wanted to evoke.

-- Thom Santiago

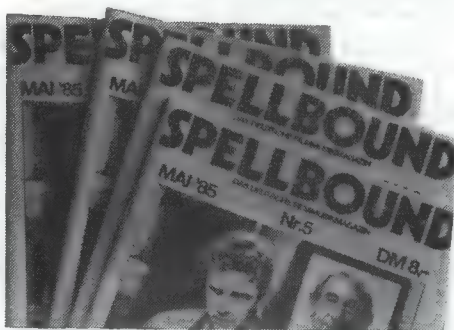
STAR TREK Vol. 2  
Label "X" LXDR 704 (U.S.A.)

Whereas its predecessor included 2 scores, this volume has four. It is inferior to volume 1, because of the choice and arranging of the scores. The least of these scores, Jerry Fielding's SPECTRE OF THE GUN. Fielding's oddball western-style score added an appropriately uneasy, eerie feeling to this surreal episode where the Enterprise crew members find themselves reliving the gunfight at the O.K. Corral. Even this lesser TREK score is superior to most of today's horrible TV music. But the suite presented here, though occasionally not without interest, is meandering and overlong. Tony Bremner must have been as bored conducting it as we are listening to it. The same goes for Samuel Matlovsky's even less interesting score for I, MUDD. Sure, that score was suitably comedic, but surely producers John Lasher and Clyde Allen could have chosen a more interesting score than this piece of fluff!

Joseph Mullendore's CONSCIENCE OF THE KING is far stronger than these two. Rich, romantic, and effectively portraying the madness of the beautiful Lenore, this score is fairly well represented except for Allen's easy-listening touches. Unfortunately, the lovely background score for the play Hamlet presented by a touring company on the Enterprise has been left out. I don't know if Mullendore actually composed it or if it was taken from a music library, but it should have been included.

The standout of the album, and, indeed, one of the best STAR TREK scores is Sol Kaplan's THE ENEMY WITHIN. For this memorable Richard Matheson-scripted drama in which Kirk is ripped in two (one good, the other bad, and thus is the human soul provocatively explored), Kaplan weaves a fine emotional tapestry. The score gets us to the center of Kirk's predicament, the good Kirk's indecision, and his helpless anguish as he realizes he is losing his grip as a commander and as a man.

It is a score imaginatively and humanely drawn, and humanity and imagination are the two qualities which have made STAR TREK endure. They are also to be found in Sol Kaplan's and Fred Steiner's music on the superior Varèse album. When Leonard Nimoy makes STAR TREK



## From the Editor:

French-speaking subscribers will recall that we created an English/French edition of SOUNDTRACK! in September, 1984.

Now, our German-speaking readers are in for a surprise as well: in June of this year we'll take a bow with our first English/German edition, which incorporates SPELLBOUND magazine (formerly known as FILMMUSIK-INFO).

This is not a merger. SPELLBOUND will retain its own identity and its own staff, and the articles printed in this additional section will differ from ours. However, from time to time material from the German edition will be reprinted in the English or English/French SOUNDTRACK! editions, and interviews or articles from SCQ may be translated for use in SPELLBOUND.

For German-speaking readers, it means they'll get two magazines for little more than the price of one. For SPELLBOUND's editors, it means that we take over their paperwork -- one administrative headquarters. For us, it means hundreds of new subscribers, and an additional source of prime interview material.

You can have it both ways. But already paid-for subscriptions (in Germany, Austria and Switzerland) will now expire earlier, of course.

IV, these are the guys he should talk to. They understand STAR TREK much better than does James Horner, who had the gall to say that STAR TREK will never be God's gift to mankind (when he ought to know that he should treat any film as though it were).

As for Label "X" and everyone involved, they need to be more selective and exercise greater control in arranging if they do a third album. The inclusion and fine presentation of THE ENEMY WITHIN is what makes volume two rate two stars.

As for volume three, how about Alexander Courage's THE NAKED TIME, Fred Steiner's ELAAN OF TROYSIUS and Gerald Fried's SHORE LEAVE, to name just a few?

-- Steven J. Lehti



## YEAR OF THE DRAGON

Varèse Sarabande STV 81266 (U.S.A.)

For this violent film of Chinatown gangland war, one expected a violent and brash score as is so often the case with contemporary mayhem cinema. Something along the lines of 10 TO MIDNIGHT or DEATH WISH III or some such, fit perhaps only for playing as an audible intrusion alarm to scare off burglars. However, such was not the case. Composer David Mansfield has provided a sensitive and highly effective score for synthesizer and small orchestra, which notably embellishes the characters and emotions that underly this otherwise surface-level film of violence.

This violence is never spoken of in the music. Mansfield instead underscores the sentiment and frailty of the characters and their stormy relationships. Crystal clear synthesizer tones and chords mesh together to embody an atmosphere of suspense and danger, evoking a sometimes mystical sense which reminds me of some of Brian Gascoigne's ethereal Fairlight atmospheres from THE EMERALD FOREST (especially in the cue, "Tracy's Rape", which carries a striking sense of muted horror through its synthesized chorale tones). The theme for the main characters, Stan and Connie, is a tender ballad for acoustic guitar over low strings, which is very reminiscent of the best ballads of Ennio Morricone during the late 60's, a touching movement which humanizes

the chaotic turbulence of Chinatown.

Another cue also reminiscent of Morricone's eclectic style is the Main Title (this was written by Lucia Hwong, one of three cues on the LP not by Mansfield), which achieves a striking sense of locale and impending chaos through its rapidly fingered string notes and fierce drumming. I mention these similarities not to indicate any imitation, but only to remark that their composer(s) attain a similar craftsmanship and effectiveness which can be favorably compared to an acknowledged master.

There are two songs on the album which close out the second side, both in Chinese and written by Chinese songwriters, but they are pleasant enough and are in sync with the rest of the music so that they don't detract, as songs can often do.

Varèse Sarabande's Tom Null especially deserves praise for sequencing the album; his instinctive talent at organizing and arranging the musical cues results in a very satisfying record.

Many collectors who haven't seen the film may automatically pass the album by, because they simply don't expect a score of this grace to occupy a place in a Big City Violence movie. The music for YEAR OF THE DRAGON is a most pleasant surprise.

-- Randall D. Larson

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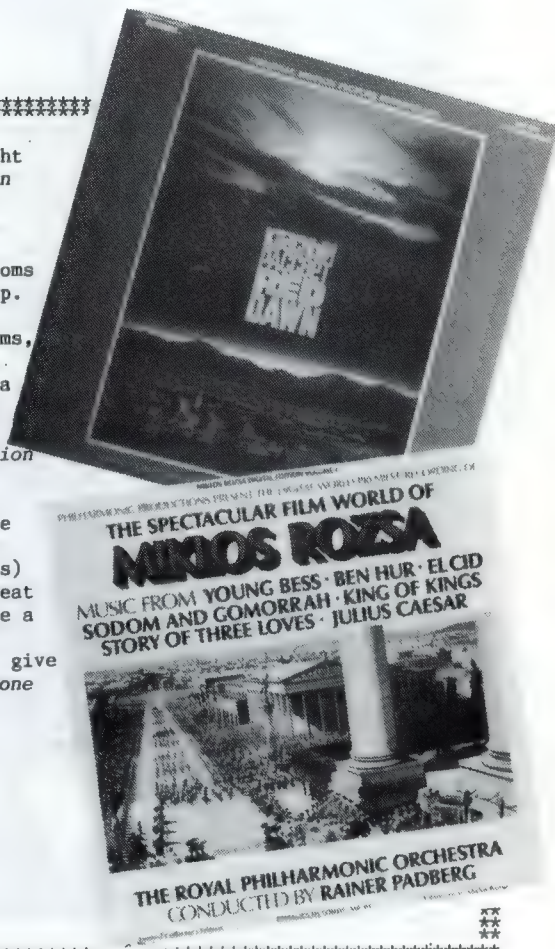
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## LEGEND

Moment 100 (Great Britain)

Whenever Goldsmith is hired by director Ridley Scott to compose a score, he must wonder if the completed score will ever be used in the film. Especially after having parts of his ALIEN score replaced by Hanson's Symphony No. 4, and now as reported having this latest work replaced by a pop score for the American release.

Fortunately, due to the enterprise of Film-Trax of London (whom in the past I would have accused of as being more interested in pop music) we can now enjoy the rich splendors of this score on disc.

This is Goldsmith at his most lyrical and classical, with the music being akin to SECRET OF N.I.M.H., but without the reliance on a dreadful song. True, there are songs on this album, but these are an integral part of the score, for the most part performed by choir. There is also much more confidence and ebullience here than in NIMH.

The LP gives a good 45 minutes of score, with most of the tracks having been well edited, (extended lengths rather than short snippets). Side one opens with "My True Love's Eyes", with solo female voice introduction and synthesizer, taken up by the strings but then interrupted by electronics before the full orchestra and choir repeat the melody. A second theme then appears, with a phrase very similar to "The

Impossible Dream" from MAN OF LA MANCHA. Track two, "The Riddle", starts with harsh pizzicato and leads to a violin tune in the form of a Danse Macabre. The short third track, "Sing the Wee", is for male chorus and sounds like a cross between The King's Singers and "Hi ho, Hi ho, it's off to Work We Go". The highlight on this side is "The Dress Waltz", which is very English in style (reminiscent of The Haunted Ballroom by Toye) with choir and orchestra working up to a frenzied finale.

Side two features 4 long tracks. In "The Unicorn", the brass section are noticeable for the first time in the lively start, with the mid section featuring angelic choir and soaring strings, with the synthesizer and other electronics providing dark and sombre interruptions, almost as if Good (in the form of romantic melodies) is battling against Evil (the modern electronics) and finally overcomes in a quiet finale.

The second track, "Bumps & Hollows", again has female voice introduction followed by shades of THE OMEN with the choir at its most aggressive and powerful, then becoming peaceful and reflective - the album's best track. "Forgive Me" is the darkest piece of the score, with heavy bass brass and percussive beat, and "Re-United" repeats the opening song with a joyful reprise of the score's various themes.

The recording by Mike Ross is superb, and the quality is of digital standard. Orchestrations were by Alexander Courage. My only grumble about this release is the awful sleeve, which gives no information. -- James Fitzpatrick

# TRADE MARKET

WANTED: a trading contact in Japan.  
G. M. Tucker, 494 7th Street, Brooklyn,  
NY 11215, USA

FOR SALE: The Train, Torn Curtain (FMC),  
The Apartment (japanese pressing), others. All  
in mint condition.  
Frank Langer, Schaperstr. 24, D - 6200 Wiesbaden,  
West Germany

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Natural, Road Warrior, A Time to Die & other  
US and European LPs. Write for list.  
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Tomorrow, QB VII, Chinatown, Mad Dog.  
Dennis Shah, Medaille College, 18 Agassiz  
Circle, Buffalo, NY 14214, USA

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Galileo (£120), Escalation (£150), Malamondo  
(£30), Two Mules for Sister Sara (£30).  
The Bungalow, 94 Ashcott Road, Meare,  
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only (excluding dealers). Keep entries short,  
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FOR TRADE: Il Commissario Pepe, Tre Colpi  
di Winchester per Ringo, La Morte Risale a ieri  
Sera, Travolti da un Insolito..., Mondo Cane  
(Cms), L'Eclisse (EP), The West, other LPs  
and singles. Send your trade list.  
Antonio De Carlo, Via Vincenzo Diamare 3,  
80131 Napoli, Italy

WANTED: From Noon till Three (45), The Tin  
Star (45), The Omen I, Theatre of Death, Lolita,  
Captain Nemo and the Underwater City.  
FOR TRADE: soundtracks from Barry to John  
Williams.  
Matthias Medick, Oderweg 11, 8660 Münchberg,  
West-Germany

WANTED: Deadfall, Follow Me (Barry), Alice's  
Adventures in Wonderland.  
Steven Lehti, 715 Parker 3F, Ft. Collins,  
Colo. 80225, USA

EDWIN ASTLEY: anything on this composer --  
information, offers of records, etc.  
J. John Foyle, 25 Sandford Road, Ranelagh,  
Dublin, Ireland

Trade Market ads must be in our possession by  
May 5 if you want them published in the June issue.



# NEW RECORDINGS

NEW SOUNDTRACKS, RELEASED IN NOVEMBER/DECEMBER 1985 & JANUARY 1986

## JAPAN

Compiled by Naoki Yoshijima

	2010	Shire	A&M AMP 28114
	Moscow on the Hudson	McHugh	RCA RPL 8192
	The River	Williams	WB P 13089
	The Falcon and the Snowman	Metheny, Mays	EMI EYS 91110
	Starman	Nitzsche	Victor VIP 28098
R	Love Story	Lai	MCA P 11550
R	The Godfather	Rota	MCA P 11551
R	E. T.	Williams	MCA P 11553
R	Borsalino	Bolling	MCA P 11557
	Birdy	Gabriel	Virgin/Charisma 25VB 1032
	The Protector	Ken Thorne	7 Seas K28P 4152
	Back to the Future	Silvestri, others	MCA P 13178
	Jackie Chan in "The First Mission"	Shiina	Elektra L12572
	Code of Silence	Frank	7 Seas K28P 4155
	Ladyhawke	Powell	Atlantic P 13168
	Immortal Screen Themes (all original s/t versions) various		7 Seas K20P 4147
	including "Ape Regina" (Uselli), "Porcile" (Ghiglia)		
	Greatest Screen Themes (all original s/t versions) various		7 Seas K20P 4148
	including "Il Ferroviere" (Rustichelli), "Le Vieil Homme et l'Enfant" (Delerue)		
	Memorial Love Themes (all orig. s/t versions) various		7 Seas K20P 4149
	including "Le Hasard et la Violence" (Colombier), "L'Eclisse" (Fusco), "La Veuve Couderc" (Sar de), "La Moglie piu Bella" (Morricone)		
	Great Action S. F. Themes (all orig. s/t versions) various		7 Seas K20P 4150
	including "Melodie en Sous-Sol" (Magne), "Corbari" (Ghiglia)		
	Violent Western Themes (all orig. s/t versions) various		7 Seas K20P 4151
	including "Minnesota Clay" (Piccioni), Texas Goodbye (Abrill), 7 dollars to kill (De Masi), Per pochi dollari ancora (Ferrio), Tempo di massacro (Bar dotti)		
	Big Magnum Kuroiwa	Yano	Canyon C28A 0402
	Soccer Kung-FU "The Champions"	Sa toh	Canyon C28A 0395
	Al Capone Weeps with Passion	Inoue	Columbia AF 7342
	Seburi Monogatari	Hayami, Inoue	Canyon C28A 0409
	Manokoku	Kai	Discomate DSK 8005
	Da ifukusei	Sakuma	Canyon C28A 0422
	Nidaimewa Christian	Kai	CBS Sony 28AH 2006
	Kimigagayayaku Toki	Kimori	Sixty 28 SL 2
	Shokutakunonai Ie	Takemitsu	CBS Sony 28AH 1917
R	Seven Samurai	Hayasaka	Star Child K25G 7270
R	Red Beard/High and Low	Masaru Sa to	Star Child K25G 7271
	V. Madonna Big War	Yamazaki	Canyon C25A 0421
	Kekkon Annai Mystery	Kai	Kadokawa AF 7357
	Shiosai	Haneda	Canyon C22AO 449
	Sorekara	Umehayashi	Victor VIP 28113
	Yaksa	Masahiko Sa to, Thielemans	Interface YF 7101
	Uminifuru Yuki	Kimori	Ca sablanca 28P 79
	Yamashita Shonen Monogatari	Morioka	RCA RHL 8427
	Tomoyo Shizukani Nemure	Umehayashi	Canyon C28A 0412
	Kids	Yoshino	Taurus 25TR 2078
	Frankenstein vs. Baragon (2 LPs)	Ifukube	Star Child 18G 7261/62
R	Godzilla Vol. 1, Vol. 2, Vol. 3	Ifukube, Sa to	Star Child K22G 7226
			Star Child K22G 7239
			Star Child K22G 7247
R	Fantasy World of Japanese Pictures	var. (6 volumes)	Alty AYZO 5001 to 5006
45	Code of Silence	Frank	7 Seas K07S 9024
45	Rambo (First Blood Part II)	Goldsmith	7 Seas K07S 9023



Music from cartoon features and TV animation programmes, music only:

Ultraman	Fuyuki, Miyauchi	Star Child K25G 7237
The Earth: Suite	Usagi-gumi	Canyon C28E 0129
Hissatsu Shigotonin, vol. 3	Hirao	Star Child K22G 7243
Akumakun	Yama shita	Star Child K23G 7256
Keiji Monogatari '85 (Detective Story '85) Haneda	Koroku	Polydor 25MX 1218
Bibohnare Showa	Oda	7 Seas K28C 4018
Music Effect 1986	Fuyuki	Star Child K23G 7272
Mirror Man	Yano	Star Child K22G 7251
Change Man	Kikuchi	Animex CX 7220
Mask Rider II	Kikuchi	Animex CX 7219
Mask Rider III	Magaino	Animex CX 7236
Gegegeno Kitaro	Miyagawa, Haneda	Star Child K23G 7278
Odin, Vol. 1	Miyaga wa, Haneda	Animex CX 7234
Odin, Vol. 2	Wa shizu, Serizawa	Animex CX 7235
Megazone Two Three	Wa shizu	Victor JBX 25062
Leda	Ohno	Star Child K25G 7238
Lupin the 3rd: /Gold Legend of Babylon	Nitta	Animex CX 7231
Fire of the Unicorn, vol. 1	Nitta	Star Child K28G 7241
Fire of the Unicorn, vol. 2	Nitta	Star Child K28G 7242
Terrahawks	Sakashita	Victor JBX 25067
Mushashino Ken	Takahashi, Kawauchi	East World WTP 72405
Mecadog, vol. 1	Takahashi, Kawauchi	Animex CX 7195
Mecadog, vol. 2	Watanabe	Animex CX 7203
Iczer-one	Hisaishi	Futureland LB15 5005
Alpen Rose, vol. 1	Hisaishi	Animage 25AGL 3007
Alpen Rose, Vol. 2	Watanabe	Animage 25AGL 3008
Juspion	Aoki	Animex CX 7229
Hokutono Ken, Vol. 2	Oku	Canyon C25G 0385
Magical Emi, Vol. 1	Saegusa	Animage 25AGL 3012
Mobile Suit "Z-Gundam"	Suite / Saegusa	Star Child K25G 7245
Mobile Suit "Z-Gundam": Symphonic	Serizawa	Star Child K28G 7276
Touch, Vol. 1	Serizawa	Canyon C25G 0390
Touch, Vol. 2	Sasaji	Canyon C25G 0394
Galatt Kids, Vol. 1	Sa saji	Victor JBX 25057
Galatt Kids, Vol. 2	Fuyuki	Victor JBX 25064
Panzer World "Galient", Vol. 2	Kimori, Nakattara	W.B. K 10030
Dirty Pair	Suzuki, Tozuka	East World WTP 80175
Star Battler "Bismarck", Vol. 2	Haneda	Star Child K25G 7244
Onegai! Samiabin	Bernstein, others	Victor JBX 25063
CD Nino Rota: Movies (14 themes, conducted by Carlo Savina)	Barry	Philips 32PD 38
CD Ghostbusters	Williams	Arista 35RD 11
CD The Cotton Club	Toto	CBS Sony 32DP 199
CD E.T.	Williams	MCA 32XD 304
CD Dune	Herrmann	Polydor P33P 50011
CD Star Wars/Empire Strikes Back	Shire	RSO P33W 50002
CD Taxi Driver	Doldinger, Moroder	Arista 32RD 23
CD 2010	Conti	A&M 32XB 28
CD The Never-Ending Story	Conti	EMI CP32 5059
CD Rocky	Goldsmith	Liberty CP32 5047
CD Rocky II	Morricone	Liberty CP32 5048
CD Rambo - First Blood Part II	Davis	7 Seas K32Y 4006
CD Once upon a Time in America	Haneda	Mercury 38PD 21
CD Return from Space	Vangelis	Canyon D32Y 0038
CD F2 Grand Prix	Haneda	East World CA35 1074
CD Antarctica	Haneda	Polydor 3112 22
CD Bye Bye Jupiter	Takemitsu/Sato, Thielemans	Express CA 35 1073
CD Ran / International Military Tribunal for the Far East	Grusin	Star Child K33Y 148
	Broughton	Denon 33C38 7556
45 The Goonies	Jarre	Epic 07 5P 388
Silverado	Hartley	Geffen 28AP 3134
The Bride	Mancini	Varèse VIP 28114
Dance with a Stranger (music & dialogue)	Mansfield	Compact L28P 1231
Santa Claus - The Movie	Horner	EMI America EYS 91145
Year of the Dragon	M. Lai	Varèse VIP 28121
Cocoon	Kato	Polydor 28MM 0463
Police Story	Hirao	Victor VIP 28119
Face it out	Takekawa	East World WTP 90370
Shin Hissatsu Shiokinjin	Project	Star Child K23G 7282
Hokori no Hoshu		Columbia AF 7395
Yuki no Dansho		Canyon C28A 0461



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## AMERICA

Compiled by David P. James

- |  |                    |                      |
|--|--------------------|----------------------|
| Santa Claus: The Movie   | Mancini            | EMI America SJ 17177 |
| Agnes of God   | Delerue            | Varèse STV 81257     |
| Jagged Edge  | Barry              | Varèse STV 81252     |
| The Music of Miklos Rozsa (conducted by Elmer Bernstein): Overtures to "The World, the<br>Flesh and the Devil", "Because of Him"; New England Concerto (from "Lydia" and "Time out<br>of Mind"; Spellbound Concerto (1984 version -- newly revised and expanded for 2 pianos and<br>orchestra) |                    |                      |
| American Flyers  | Ritenour, Matheson | Varèse 704 260       |
| Kiss of the Spider Woman (with dialogue) Neschling, others   |                    | GRP A 2001           |
| Edith's Diary  | Knieper            | Island 90475 1 E     |
| TV Star Trek (newly recorded): Charlie X (F. Steiner), The Corbomite Maneuver (F. Steiner),<br>Mudd's Women (F. Steiner), The Doomsday Machine (Sol Kaplan)  |                    | Varèse STV 81253     |
|  | Steiner/RPO        | Varèse 704 270       |
| Young Sherlock Holmes  | Broughton          | MCA 6159             |
| Fool for Love  | Burt               | MCA 6156             |
| Out of Africa  | Barry              | MCA 6158             |
| Silver Bullet  | Chattaway          | Varèse STV 81264     |
| Enemy Mine   | Jarre              | Varèse STV 81271     |
| Spies like us  | Bernstein          | Varèse STV 81270     |
| Transylvania 6-5000  | Holdridge          | Varèse STV 81267     |
| Year of the Dragon   | Mansfield          | Varèse STV 81266     |
| nst Sinfonietta  | Korngold           | Varèse 704 200       |
| The Re-Animator  | Band               | Varèse STV 81261     |
| nst Concerto for Guitar  | Schifrin           | Angel DS 38126       |
| The Films of John Wayne: The Comancheros/True Grit (newly recorded and conducted<br>by Elmer Bernstein)  |                    | Varèse 704 280       |
| R The Best Years of our Lives  | Friedhofer         | Entr'acte EDP 8101   |



Return to Oz	Shire	Sonic Atmospheres 113
TV Marie	Lai	Varèse STV 81265
Mountbatten: The Last Victory	Scott	Varèse STV 81273
To Live and Die in L.A.	"Wang Chung"	Geffen GHS 24081
Jewel of the Nile (2 instrumentals by Nitzsche, and 8 rock vocals)		Arista JL9 8406
Subway	Serra	Varèse STV 81269

Some recent Compact Discs:

CD Adventures of Robin Hood	Korngold	Va rèse VCD 47202
CD Country	Gross	Windham Hill WD 1039
CD Dune	Toto, et. al.	Polydor 823770 2
CD The Empire Strikes Back	Williams	Polydor 825298
CD E.T.	Williams	MCA MCAD 37264
CD Hemingway's Adventures of a Young Man	Waxman	Label "X" LXCD 1
CD Indiana Jones and the Temple of Doom	/ Williams	Polydor 821592 2
CD King Kong (1933 version)	M. Steiner	Southern Cross 901
CD The Man from Snowy River	Rowland	Varèse VCD 47217
CD Miami Vice (TV)	Hammer, et. al.	MCA MCAD 6154
CD North by Northwest	Herrmann	Va rèse VCD 47205
CD Once upon a Time in America	Morricone	Mercury 822334 2
CD Raiders of the Lost Ark	Williams	Polydor 821583 2
CD Razor's Edge	Nitzsche	Southern Cross 904
CD Rocky	Conti	Capitol CDP 46081
CD Rocky II	Conti	Capitol CDP 46082
CD Rambo II	Goldsmith	Va rèse VCD 47234
CD Sisters	Herrmann	Southern Cross 903
CD Somewhere in Time	Barry	MCA MCAD 5154
CD Sophie's Choice	Hamlich	Southern Cross 902
CD Star Trek: The Search for Spock	Horner	Capitol CDP 46089
CD Star Wars (soundtrack)	Williams	RSO 800096 2
CD Star Wars Trilogy	Williams	Va rèse VCD 47221
CD Starman	Nitzsche	Va rèse VCD 47220
CD Supergirl	Goldsmith	Varèse VCD 47218
CD Taxi Driver	Herrmann	Arista 32RD 23
CD Year of Living Dangerously	Ja rre	Va rèse VCD 47222
CD Best of Twilight Zone (selections from Vols. 1 - 5)		Varèse VCD 47233
CD Alfred Hitchcock: Strangers on a Train, Notorious, Suspicion, Family Plot		Va rèse VCD 47225

## ENNIO MORRICONE

After 3 years of intensive research, the maestro's filmography/discography is finally to be published. It will be printed in a handy size (A5), issued in a loose-leaf system with ring binder, fully illustrated, with a complete list of Morricone's works until our Summer 1986 deadline. Film title information includes all known recordings, year of issue, labels, reference numbers, conductors, etc. Because all the tracks of a given record will be listed, it will be easy to find out which tracks on a particular album differ from other issued records. Plus - a complete alphabetical list of all compilation albums and their tracks; a chronological list of Morricone's other compositions (theatre music, etc); an alphabetical list of Morricone's arrangements for pop singers; an index.

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# ITALY

Compiled by Andrea Busi

- |  |  |                                    |
|--|--|------------------------------------|
| Il Cinema di Adriano (Celentano)   | Celentano  | CGD LSM 1019                       |
| (Yuppi Du, Er piu, Geppo il Folle, Demoni)   | Qua la Mano, Bingo Bongo, Innamorato Pazzo, etc) | RCA ZL 34 345                      |
| Miranda  | Simonetti, others                                | Triple Time Music ZL 34 353        |
| Life Force (Space Vampires)  | Ortolani   | Top Records TP 66702               |
| Cinecittà (TV)   | Mancini  | Kangaroo KT ZL 34357               |
| Joan Lui   | De Angelis                                       | Clan CLN 20485                     |
| The Music of Ennio Morricone   | Celentano  | arranged/conducted by Nicky North) |
|  |  | Lotus Lop 14112                    |
| Rambo II - La Vendetta   | Goldsmith  | CGD INT 20482                      |
| 45 Rambo II (performed by First Patrol)  | Goldsmith  | CGD INT 10638                      |
| Matrimonio con Vizierto (La Cage aux Folles III)   | Morricone  | General Music GM 30718             |
| La Gabbia  | Morricone  | Intermezzo GM 30717 / IM 006       |
| The Berlin Affair (Interno Berlinese)  | Donaggio   | Top Records TP 66703               |
| R Svegliati e Uccidi   | Morricone  | RCA SP 8018                        |
| R Come Imparai ad Amare le Donne   | Morricone  | RCA SP 8020                        |
| Scandalosa Gilda   | Carnini  | Mercury 826 605 1                  |
| Greatest Performers: Henry Mancini (fold-out with themes like Days of Wine and Roses, Hatari, The Pink Panther, Mr. Lucky, Peter Gunn, etc)            |  | RCA PL 83667                       |
| Greatest Performers: Ennio Morricone (fold-out album with themes like Sacco e Vanzetti, Mosè, Da Uomo a Uomo, Gott mit Uns, Scetate, Giribiribin, etc) |  | RCA PL 70324                       |

# FRANCE & BELGIUM

Compiled by Jean-Pierre Pecqueriaux

- |   |   |                               |
|---|---|-------------------------------|
| La Galette du Roi   | Cosma                                   | Carrère 66 313                |
| Jazz & Country in the Movies: Soldier's Story, Places in the Heart, Mississippi Blues     | Hancock, others                         | RCA SPI Milan ACH 030         |
| Une Femme ou Deux   | Mulligan, Verhees, Thielemans           | WEA Apache 240787 1           |
| 45 Une Femme ou Deux  | Mulligan, Verhees, Thielemans           | WEA Apache 248926 7           |
| Lune de Miel  | Charlebois                              | Philips 826386 1              |
| 45 Lune de Miel   | Charlebois                              | Philips 884214 7              |
| Papa est en Voyage d'Affaires   | Simjanovic                              | RCA Sepa Milan A 279          |
| Mishima   | Glass                                   | Elektra 979 113 1             |
| 45 Maguy (TV)   | Barbier, Wisniak                        | Philips 884218 7              |
| 45 L'Amour ou Presque   | Abrial, Kalfon, Goutvaks / Disc AZ 1033 | WEA G. Music 803076           |
| La Cage aux Folles III  | Morricone                               | WEA G. Music 801 076          |
| 45 La Cage aux Folles III   | Morricone                               | Carrère 66 278                |
| Les Mondes Engloutis (TV)   | Cosma                                   | CBS Geffen GEF 70268          |
| Silverado   | Broughton                               | Carrère 66 298                |
| Astérix et la Surprise de César   | Cosma                                   | Carrère 13 911                |
| 45 Astérix et la Surprise de César  | Cosma                                   | Pathé Marconi EMI 2404651     |
| Santa Claus - The Movie   | Mancini                                 | RCA Sepa Milan MS 278         |
| 45 (Maxi) Scout Toujours  | Ya red                                  | Erato ERA 9276                |
| La Tentation d'Isabelle   | Sarde                                   | Vogue 102128                  |
| 45 Billy Ze Kick  | Petit                                   | Soleil/Acier SA 54005         |
| Tokyo-Ga  | Tracy, Petitgand, Memecier, Ortega      | CBS Scotti Brothers SCT 70272 |
| Rocky IV  | Di Cola, others                         | CBS Scotti Brothers A 6608    |
| 45 Rocky IV   | Di Cola, others                         | RCA Sepa Milan A 268          |
| Science Fiction Music Festival: Red Sonja, Elephant Man, Razorback, Lifeforce, Mad Max II |   | Barclay London 820 263 1      |
| Halloween II, Star Wars, Close Encounters, (last 2 suites conducted by Alex Bunny)        |   | Philips 826 650 1             |
| L'Ouragan sur l'Eau Plate(Water)  | Moran                                   | Philips 884 395 7             |
| Le Caviar Rouge   | Petit, Schönberg                        | RCA Sepam Milan A 284         |
| 45 Le Caviar Rouge  | Petit, Schönberg                        | RCA Sepam Milan A 285         |
| Ginger et Fred  | Piovani                                 | WEA G. Music 803 074          |
| Invasion U.S.A.   | Chattaway                               |                               |
| A Couteau Tiré (Copkiller)  | Morricone                               |                               |



# UNITED KINGDOM

## Compiled by John Wright

- |    |   |                        |                          |
|----|---|------------------------|--------------------------|
| R  | Lifeforce   | Mancini                | Red Bus RBMP 8472        |
|    | Priest of Love (new fold-out sleeve, reissue of the That's Entertainment pressing. The US version omitted 2 source music tracks)                              | James                  | D Sharp DSLP 1003        |
|    | Santa Claus - The Movie   | Mancini                | EMI America AML 3101     |
|    | Mistral's Daughter (TV)   | Cosma                  | Carrière CAL 221         |
|    | A Zero and 2 Noughts  | Nyman                  | That's Ent. TER 1106     |
|    | Monsieur Quixote (TV)   | Abril                  | Red Bus RBLP 1010        |
|    | Star Trek: The Cage/Where No Man Has Gone Before (TV)   | Courage                | GNP Crescendo NCP 706    |
|    | The Goonies   | Grusin, rock vocals    | EPIC EPC 70264           |
| 45 | Strike it Rich! (TV)  | Mindel, Gould          | BBC RESL 177             |
|    | Back to the Future  | Silvestri, rock vocals | MCA MCF 3285             |
|    | Telly Hits (16 TV themes)   | var.                   | Stylus BBC BBSR 508      |
|    | Kiss of the Spider Woman (music & dialogue - Neschling, Carneiro, Badarou)  |                        | Island Vis. Arts ISTA 12 |
|    | Cagney & Lacey (TV)   | var.                   | Indiana CALP 3333        |
|    | (Cagney & Lacey, Mike Hammer, Lou Grant, St. Elsewhere, Magnum P.I., Taxi, Simon & Simon, on side 2 previously released themes from the Hill Street Blues LP) |                        |                          |

# WEST GERMANY

## Compiled by Gerd Haven

- |    |  |                            |                    |
|----|--|----------------------------|--------------------|
| 45 | Ein Colt für alle Fälle (Lee Majors vocal) (TV)  |                            | Bellaphon 10014034 |
|    | Taran und der Zauberkessel (The Black Cauldron)  | Bernstein                  | Colosseum CST 8009 |
|    | Face to Face (TV)  | Duval                      | Teldec 625413      |
|    | Red Sonja (different cover)  | Morricone                  | JMP 4011           |
|    | Via Mala   | Morricone                  | Gen. Music 803 075 |
|    | Duett zu Dritt (Paroles et Musiques)   | Legrand                    | JMP 4010           |
|    | Cristoforo Colombo   | Ortolani                   | Colosseum CST 8006 |
| 45 | Unsere schönsten Jahre (TV), part I  | Duval                      | Teldec 613889      |
| 45 | Unsere schönsten Jahre (TV), part II   | Duval                      | Teldec 614459      |
| 45 | Dallas   | Immel                      | WB 928807 7        |
|    | Enemy Mine   | Jarre                      | Colosseum CST 8011 |
|    | Oliver Maass (TV)  | Bruhn                      | Papagayo 1560501   |
|    | The Bride (different cover)  | Jarre                      | Colosseum CST 8007 |
|    | Der Smaragd-Wald   | Homrich, Gascoigne         | Colosseum CST 8008 |
|    | The Spectacular Film World of Miklos Rozsa, Vol. 1 (Festive Flouris, Fantasy on themes from Young Bess, Via Dolorosa, Story of 3 Loves, Hebrew March/Wedding from Sodom and Gomorrah, Introduction from Young Bess, Introduction/March from Julius Caesar, Wedding Supper/Palace Music from El Cid, Jugglers & Tumblers from King of Kings, Parade of the Charioteers & Victory Parade from Ben-Hur) |                            | Antares MR 01      |
|    | Bas-Boris Bode   | Pferdmenges, Kanzelsberger |                    |
| MX | Commando Leopard   | Perron                     | Teldec 626216      |
|    | Cocoon   | Horner                     | WEA MS 001         |
|    |  |                            | Polydor 827041 1   |

# SPAIN

## Compiled by Joan Padrol

- |    |   |           |                     |
|----|---|-----------|---------------------|
|    | Marbella, un Golpe de Mil Millones                            | Chiten    | Audio Video F 10023 |
|    | La Prometida (The Bride)                                      | Jarre     | Vinilo VSD 1010     |
|    | Las Minas del Rey Salomon (contains 3 extra tracks of music!) | Goldsmith | Vinilo VSD 1016     |
|    | El Caballero del Dragon                                       | Nieto     | Vinilo VND 1017     |
| R  | The Rainmaker   | North     | RCA NL 45980 A      |
|    | Lulu de Noche   | Alonso    | Vinilo VND 1015     |
|    | Taron y el Caldero Magico (The Black Cauldron)                | Bernstein | Vinilo VSD 1011     |
| MX | El Primer Torero Porno  | Culla     | PDISA B 20901       |



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